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missions on these a sufficient amount was realized to completely cover the cost to the Academy, which included transportation, insurance, and printing. The Academy, itself, has been a purchaser, adding to its permanent collection works by Henry Golden Dearth, Thomas W. Dewing, Childe Hassam and Emil Carlsen. For the high standard of the exhibitions and their excellent management all credit is due Miss Cornelia B. Sage who, since the death of Dr. Kurtz, has acted as director.

"PICTURESQUE ROCHESTER" COMPETITION A unique competition has recently been held in Rochester which might well be instituted in other cities. To attract the attention of citizens to the value of civic beauty, to open blind eyes to that which is picturesque in Rochester and vicinity, and to encourage local artists to transcribe those things which are of local significance, a private citizen instituted a competition, through the Art Department of the Mechanics Institute, for the best sketches in black and white illustrating the picturesque aspects of Rochester. The result was some interesting discoveries, not only of the picturesque, but the unsightly; blemishes in the way of billboards, telegraph wires, and the like, forcing themselves upon attention in a surprising manner. So successful was the competition in actual result and interest aroused that a second competition of similar scope has been instituted. The prizes are comparatively small, but ample time is allotted, January 4, 1911, being named as the date of entry.

NOTES FROM PHILADELPHIA At the same time that the T Square Club held its architectural exhibition at the Pennsylvania Academy of the Fine Arts special exhibitions of paintings by Charles W. Hawthorne and Herman Dudley Murphy were set forth in adjacent galleries at the same institution. In the rooms of the Plastic Club from April 8th to 30th an exhibition of illustrations by members, among whom are Alice Barber Stephens, Jessie Will-

cox Smith, Elizabeth Shippen Green, Gertrude Kay, Ethel Brown, Anita Leroy Pemberton, and others. The Plastic Club is an organization of women artists. About a year ago two houses were purchased and transformed into a club house with an excellent gallery on the top floor. During the past year the Club has been very active and successful. The Philadelphia Sketch Club has also been holding an exhibition—the annual exhibition of its members' works. Among the exhibitors were Thomas B. Anshutz, Edward W. Redfield, Richard B. Farley, and Fred Wagner.

NOTES FROM ST. LOUIS Since the removal of the St. Louis Art Museum from its old site at 19th and Locust Streets to its beautiful new home in Forest Park, more interest has been taken in art than ever before by the people of St. Louis. While formerly few people visited the museum and many did not even know of its existence, now thousands visit it and on Sunday afternoons the galleries are crowded with people.

Besides the permanent collection, there are traveling exhibitions which come to the museum from time to time, such, for example, as a very interesting collection of pastels by Mr. Charles H. Fromuth, and a collection of pictures in water color, temperas, and pastel by Mr. Alexander Robinson, which were recently shown.

The "2 x 4" held its fourth annual exhibition at the Artists' Guild from March 19th to April 15th. This organization is composed of fifteen local artists, among whom are E. H. Wuerpel, F. O. Sylvester, Jesse Watson, Dawson Watson, Rogert Bringham, F. H. Woolrych, and T. P. Barnett.

ART IN ST. PAUL The St. Paul Institute of Arts and Sciences has received a gift of five pieces of sculpture by Hiram Powers—busts in marble of Eve Disconsolate, The Greek Slave, and Clytie; a full-length figure in plaster of Penserosa, and a bust in the same material of Gen-

eral Sheridan. They were purchased from the daughters of the sculptor, who are still living in Florence, and presented to the institute by four citizens of St. Paul.

In the Institute Galleries the American Photographic Salon was exhibited some weeks ago, and later a preliminary view of the paintings assembled by the American Federation of Arts for the State Art Society of Minnesota. The latter was one of the most successful art exhibits ever held in St. Paul. The papers gave generous space to it, and the widespread interest in the collection was evidenced by the attendance which averaged over a thousand a day. Popular interest was stimulated by a novel voting contest by which visitors indicated their preferences among the pictures which were for sale. The choice fell finally upon "Quebec from the St. Charles," by Birge Harrison, which will henceforth be hung in the Institute as the permanent property of the city.

In addition to its regular lecture courses the Institute has, during the past season, been conducting special courses in four or five of the public school buildings, each lecture being given in rotation. The purpose of these lectures was to interest neighborhood audiences and the success has been so evident that the work will not only be continued but broadened.

ART IN THE PUBLIC SCHOOLS OF CHICAGO

The Chicago Public School Art Society was organized in 1894. Through its efforts there are now over twelve hundred works of art, valued approximately at \$18,000, distributed in one hundred and two of the public schools of that city, and two small art libraries established. The majority of these are photographs of famous paintings, sculpture, and architectural monuments, lithographs, and prints, but some are original paintings. Within the past two years a special fund was raised among the governing members of the Art Institute to secure mural paintings for a Technical High School. These paintings, in the form of four panels, were

executed from sketches entered in a prize competition among advanced students of the Art Institute. They have been placed in the corridor of the High School and represent various phases of technical shop work. In addition to all this, two large loan exhibitions of paintings by Chicago Artists have been circulated among the schools. Constantly increasing requests for assistance is evidence of appreciation of the work accomplished.

THE CHAR- COAL CLUB OF BALTIMORE

One of the oldest art organizations in Baltimore is the Charcoal Club, which was formed over twenty-five years ago with the purpose of advancing the development of art in that city. A school was immediately opened and its life classes, which were the first of the kind in Baltimore, have been continued uninterruptedly to the present time. Many men and women have obtained their training in this school. During the past winter several notable exhibitions of paintings by Baltimore artists have been held in its school galleries, besides which small weekly exhibitions have been held of members' works on Saturday nights. A new feature, introduced this year, is an outdoor class, the school room being abandoned for the country and the model posing in the open. Yet another feature is the sending of students unable to afford the expense to neighboring cities to view important exhibitions. Under the auspices of the Charcoal Club a successful loan exhibition of paintings was held in Baltimore in January, 1909, and plans are being made now for a similar display to be set forth in 1911.

HANDICRAFT LEAGUE

In Boston in 1907 a National League of Handicraft Societies was formed to bring together the various organizations with similar aims, to provide a small traveling exhibition which would set a standard, and a traveling library of technical books, as well as to revive the publication of *Handicraft*, a little magazine devoted to the Arts and Crafts. The first annual conference was